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"Incantation: My god not do I know the sins of . . . .  
 Thy revered name scoffingly have I spoken?  
 Thy titles have I forgotten and mightily have I . . . . ?  
 Thy work in time of calamity have I *neglected*?  
 Thy boundaries have I transgressed?"

Page 106, No. 106, Obv. 3, read *imaḫut-ma*; cf. *CT*, 27, 50 K. 3669, Rev. 7. Also same error, l. 4, etc. No. 106, 14, for SIG-I read *sig-gan* = *sig-gan*, *saphūtu*; see Meissner, *SAI*, 3941. Also Landsberger's copy of K 3978 is most certainly an error for *sig-gan*.

Page 108, note on line 2, for *milku* read *ṭemu*.

Page 109. The note on SIG is false.

Page 112, 14, for *gibši* read *gipši*, *MVAG*, 1907, 165.

Page 116, note on *ṣumiratu*, add K. 4001 in Bezold's *Catalogue*.

Page 120, to note on *arāmu* add Boissier, *Choix*, 92, 8-10.

S. LANGDON

OXFORD  
 March, 1914

## PUBLICATION OF THE EGYPTIAN MONUMENTS IN THE MUSEUM OF LEYDEN<sup>1</sup>

(*Fifth Instalment*)

This instalment of the Leyden Egyptian Monuments is the second series of documents from the Empire, and contains sixteen plates. As in the case of its predecessor, its value is chiefly as a series of monuments of Egyptian art. As given in the subtitle, these are Pyramids, Canopic Chests, Offering Tablets, and Statues.

The pyramids are those which we commonly call "pyramidions," mortuary monuments bearing Sun-hymns, of which all the museums of Europe contain at least a few specimens each. The significance of these monuments, in view of the fact that they bear Sun-hymns, has been strangely overlooked heretofore, and forms one of the evidences for the fact that the pyramid is a monument of solar connection and significance.<sup>2</sup> These examples published by Dr. Boeser are typical, but very useful, specimens of their class.

The most plentifully inscribed monument in this instalment is the large stone Canopic chest of a royal scribe and chief steward named Amen-hotep. Like so much of the Leyden Collection, this specimen came from the Memphite cemetery and is one of the finest examples of its class.

<sup>1</sup> *Beschreibung der ägyptischen Sammlung des niederländischen Reichs-Museums der Altertümer in Leiden. Die Denkmäler des neuen Reiches. Zweite Abteilung, Pyramiden, Kanopenkasten, Opfertische, Statuen*, von Dr. P. A. A. Boeser. The Hague: Martinus Nijhoff, 1913.

<sup>2</sup> See my *Religion and Thought in Ancient Egypt*, pp. 70-73.

Of the five offering tablets, No. 7 is a very beautifully sculptured piece belonging to a foreigner, named Pagarara. Both the work and the name remind one of stela of the Ethiopian, Pagathtaruru, in the Haskell Collection, but its provenance is uncertain. Dr. Boeser's interpretation of his title is that of a chief sculptor (*Oberbildhauer*). The title is an unusual one, and, as reproduced on the plate, seems to be that of a scribe rather than that of an artist.

It is with special pleasure that one turns to the series of plates reproducing the Leyden statues. The first three contain Empire masterpieces of the first rank. The great seated figure of Mai (Plate IV), seven feet high, cut in limestone, depicts him sitting in a high-backed chair with lion's legs; his figure is clad in a rich, full-sleeved robe of the Empire, his head covered with an elaborate wig hanging over his shoulders; the face, plastic and rotund, displays the most delicate chiseling about nostrils and lips—this work, in short, in *ensemble* and in detail, is one to rouse the envy of all who have at heart the growth of our young American collections, which we can hardly hope ever will possess such specimens of Egyptian art as this. The delicate figure of Mai's wife (Plate V), a statue six feet high, is a remarkable example of the Egyptian sculptor's skill in displaying flesh forms through drapery. These two people, who lived at Memphis in the fourteenth century B.C., were brother and sister as well as man and wife, and of such high station that they were not only able to instal these two statues of themselves in their Memphite tomb, but also a sumptuous group, some five feet high, which shows them both seated, side by side, the lady on her husband's right, with her left arm thrown about his shoulder. They are dressed as in their individual statues. The softness and beauty of the modeling, the remarkable success with which the anatomical detail is depicted, especially of hands and feet (in treating which the Egyptian sculptor was notoriously careless), make this group a notable work.

It is impossible to discuss all the twenty-four human figures sculptured in the round, which are presented in this series. The extraordinary face of the royal scribe reproduced on Plate IX, a man who lived in the reign of Rameses II (thirteenth century B.C.), raises the question as to whether or not he may be a foreigner. The writing of his name, as given by the editor on p. 7 (No. 17), may be supplemented by the variant on Plate 16, which has *hr*, showing that on his statue also we should read *hr*, and not *gr*. The whole name then reads '*n-hr-y'w.t.f*, meaning "beautiful in his office" (literally, "beautifully *under*," that is "*bearing* his office").

The care and the success which have characterized the work of both the editor and the publisher in the preceding four instalments are equally noticeable in this, the fifth. No art library can afford to be without these important monuments of Egyptian sculpture, of which several are among the leading examples of oriental art.

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